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# American Art News

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## THE NATIONAL PORTRAIT GALLERY

Arrangements for the organization of the National Portrait Gallery, the news of whose foundation through funds generously provided by Mr. Christoffer Hannevig, a Norwegian shipbuilder, to testify his appreciation of America's efforts in the world war, was published exclusively in the AMERICAN ART NEWS last week, are progressing. There has been some misapprehension as to the scope of the powers of the Committee on Selection, Messrs. Christian Brinton, W. H. de B. Nelson, and James B. Townsend, of the twelve American portrait painters. The committee has been asked by Mr. Hannevig simply to select the twelve portrait painters of American birth, whom they consider best fitted to portray twelve of the 25 eminent Americans "who have formed the driving forces of America in the war." The committee is not to select the sitters, and its members have only been asked to use their best collective judgment as to the abilities of twelve American-born portraitists to give satisfactory presentments of the men to be chosen by Mr. Hannevig, with the approval of the Government.

It can be stated today that the names of John S. Sargent, Louis Betts, and Irving R. Wiles have been suggested by the Committee to paint portraits of selected sitters, and the names of other painters suggested will be given from time to time from now on.

## JOAN OF ARC PARK

A resolution, naming as Joan of Arc Park the strip of land on the east side of Riverside Drive extending from 92 to 95 Sts., where the statue of Joan of Arc stands, has been signed by Mayor Hylan, having been adopted by the Board of Aldermen.

The movement to erect a statue of Joan of Arc in this city was first launched nine years ago, and a committee was formed, of which Dr. George F. Kunz was elected Pres. and J. Sanford Saltus, Hon. Pres.

In 1914 stones from the dungeon in which Joan was imprisoned at Rouen were shipped from France. The ground was broken for the monument in 1915 and the pedestal for the statue was built out of the stairway which Joan of Arc descended from her cell on her way to be burned at the stake 488 years ago. After the first bombardment of Rheims in this war, a fragment of a pilaster from the Cathedral of Rheims was placed in the pedestal.

The Statue of Joan of Arc, the work of Anna Vaughn Hyatt, is the 15th equestrian statue of the subject in the world, and has been the scene of many celebrations here. Marshal Joffre placed a wreath on the statue during his visit here.

## BELLOWS' PEACE PAINTINGS

Although George Bellows, the painter of the two large effective and timely oils now in the Fifth Ave. windows of Duveen Brothers' handsome building at Fifth Ave. and 56 St. and reproduced on this and the third page of this issue, has not given them any definite titles, they may well be called "The Dawn of Peace" and "The Coming of Peace."

The two appealing canvases, which are approximately 8 ft. in height by 6 ft. 6 in. in width, have attracted and continue to attract, and deservedly, the attention and study of all passersby, not only from their admirable art quality but by their pathetic appeal.

In composition, color, refinement of subject and treatment, but, above all, in real feeling and sentiment, they not only contrast with the able painter's necessarily almost brutal but moving portrayals of such gruesome subjects as "The Murder of Edith Cavell" and "The Massacre at Dinant" (the last in the current Winter Academy display), but well prove his versatility and possession of a vein of feeling and sentiment before denied him by even the kindest of his critics.

The sweet, sad expression on the faces of the wounded young soldier and his attendant Red Cross nurse in the first canvas, "The Dawn of Peace," and the sentiment and atmosphere of the second canvas, "The Coming of Peace," appeal to the most cynical observer.

The two pictures are the finest and most effective of any shown on the Avenue through the stirring months of the past year, during which the fine thoroughfare has become the Pathway of American Courage, Patriotism and Hope, and now, happily, of Victory.

## MUSEUM GETS A BLAKELOCK

A painting of Indians by Ralph A. Blakelock has been purchased by the Minneapolis Museum through the Dunwoody fund.

## HUNS SHALL MAKE AMENDS

In a petition presented to Prest. Wilson it is suggested that a committee of artists of the allied nations be appointed to select works of art from German palaces and galleries as reparation for the destruction or taking away of art works in France and Belgium.

"The wanton destruction in Belgium, Italy, and France of works of art embodying men's loftiest dreams and aspirations can never be paid in money, since the loss is fundamentally spiritual," says the petition. "We believe that at least part reparation might be made by Germany's and Austria's surrender of such works of art now held in German and Austrian territory as the vandals by their own acts must be judged incapable of appreciating and unworthy of continuing to have and to hold."

The petition points out that this reparation would be required "not in revenge but in justice."

## JOHNSON OPPOSED ART GALLERY

"The late John G. Johnson of Phila. would have refused to will his pictures to that city if he had thought they would be placed in a costly municipal gallery," says Mr. George W. Norris, Director of Wharves, Docks and Ferries under the Blankenburg administration.

He says he was authorized by Mayor Blankenburg to call on Mr. Johnson six years ago. At that time it was proposed to postpone building of an art gallery so that necessary city improvements could be made.

Mr. Norris says it was feared the delay in the building of the gallery would result in refusal of Mr. Johnson to leave his art collection to the people.

Mr. Johnson said: "I don't intend that my pictures shall ever be used as a bait for the construction of any marble palace. I shall provide that the City of Phila. may have them if it is willing that they shall be

## JOHNSON-WILSTACH COLL'NS

"Mr. Widener's explanation of what has been done with the J. G. Johnson collection and plans for its future is generally satisfying to Phila. art lovers. In his will Mr. Johnson provided that his former home at 510 S. Broad St., Phila., was to be maintained as a permanent museum for his paintings, stipulating that they might be removed only if at any time it became 'injurious' to keep the collection there any longer. It was found that it would cost \$200,000 to add a wing to the building and make it semi-fireproof. Even then there would not be room enough for the exhibit of the entire collection. Accordingly the executors of the Johnson estate and his former law partners have agreed to join Mr. Widener in an appeal to the courts for an interpretation of the 'injurious' clause permitting the removal of the collection to a new museum. Plans have already been drawn for this. If the project is carried through there will be built on the parkway an exquisite structure just big enough for the Johnson collection, which will stand as a permanent memorial to the great lawyer.

## Old Masters Out of Sight

"In the meantime, however, the public is denied a view of the paintings, which are publicly owned, and they have been put into a storage warehouse. This of course was better than leaving them in the Johnson house, where the walls of the bathroom were adorned with \$1,000,000 worth of old masters. Others were stacked up on the back stairway. The cry has been raised that the valuation of about \$4,500,000 placed on the collection by three N. Y. appraisers is too high, and that the city is therefore paying too much in taxes on the paintings. But Mr. Widener, who ought to know, insists that the valuation is really moderate. It has been said that the chief value of the collection lay in the fact that it provides a consecutive history of art, covering all schools. Mr. Widener, however, declares that the paintings separated and in the hands of dealers could be sold for more than \$7,000,000.

## Handling of Wilstach Collection

"Mr. Widener also denies the charges made about the handling of the Wilstach collection. It has been asserted that the \$100,000 Whistler 'Portrait of a Woman' has been damaged by some cleaning process; that the canvas shows through the cheek. Similar charges are made as to Millet's 'Twilight' and various other valuable items in the collection. Mr. Harrison Morris, however, says the paintings are in good condition. All of these paintings have been sent to N. Y. for cleaning. Phila. art lovers are wondering why it wouldn't have been safer to have the cleaners come to Phila. if local talent is not sufficiently skillful. In this connection it should be said in simple justice to Restorer Farina that he has played an important part in the Wilstach collection.

\* \* \*

"The great public objection to the handling of the Wilstach collection is that it is closed. Other sections of Memorial Hall are open and the place is thronged with visitors. Art lovers from out of town frequently visit the place for the sole purpose of seeing the Wilstach pictures, only to be informed that they are 'being rearranged.'

## Widener Collection's Future

"Mr. Widener's announcement about the famous collection made by his father is extremely cautious. He has in mind the formation of a corporation similar to that of the Metropolitan Museum, to which collectors would feel safe in leaving their paintings to keep them out of the hands of politicians. If such corporation can be formed he may leave his collection to it."—Wm. McGarry in N. Y. Tribune.

## MORRIS vs. KLEINBERGER

Mr. Harrison S. Morris, when shown the statement by Mr. Francis Kleinberger, relative to the appraisal of the late John G. Johnson's pictures, said:

"What I said in the interview referred to was uttered wholly to accomplish a purpose in Phila. that now has been fulfilled. I had no intention of reflecting on the ability or intelligence of Mr. Kleinberger, but honestly gave my views of the value of Mr. Johnson's collection based on years of familiarity with it and after two very careful surveys of it for the purpose of writing an article about it shortly before Mr. Johnson's death.

"I went through the collection twice to select works for reproduction, but found that the Johnson collection is largely a technical one, dealing with the historical progression of old masters."



THE DAWN OF PEACE  
George Bellows

At Duveen Brothers

## HOW VENICE ART WAS SAVED

Protection from damage by bombing planes of the Austrians of the glories of Italian art in Venice, Padua, and other cities of the northern provinces seems to have been most thorough, judging from the interesting series of lantern slides illustrating Prof. Chas. Upson Clark's recent lecture on the subject at the University Museum, Pa., Dec. 14. The famous bronze horses over the main entrance to St. Marks in Venice were taken down and hidden, the facade, the road screen, pulpit and principal architectural features of the interior were elaborately barricaded with sandbags and roofed over, the mural paintings and mosaics protected by thick curtains of blankets stuffed with seaweed and the columns and capitals supporting the domes completely swathed in wadded coverings, as was also the colonnade of the Ducal Palace. Strong piers of masonry were built under the arches of this last building and the elaborate carved work at the corners enclosed in solid stone work.

housed in a plain brick structure. If not, they will go elsewhere."

His subsequent purchase of the house at 510 S. Broad St. is thought by Mr. Norris to be an inclination of his policy in reference to his pictures.

## McFADDEN PLANS FRENCH MUS'UM

"The French Ministry of Education and the Fine Arts, no doubt, will be in full sympathy with the plan of Mr. John H. McFadden to build a 'museum of restitution' in France, where all the works of art stolen by the Germans in the occupied territories are to be assembled, and may recommend the project as a point of settlement at the Peace Conference," says M. Jacques Greber, the French architect, a member of the French high commission and a corresponding member of the French Department of Education and the Fine Arts. He added that, as soon as he arrives in Paris this month, he will take up the matter with M. Lafferre, the Minister of Education.

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**THE WINTER ACADEMY  
(Second Notice)**

The "Victory" Academy is disappointingly low-spirited. Its grey, drab color perhaps reflects accurately the state of lassitude in which a country finds itself after the big effort of quickly and triumphantly helping to finish the world war. The response of the artists to the late strife is "negligible." Only mildly do they react to the flamboyant grandiloquence of that old pagan bore, once, by grace of Potsdam, "Herr," but now plain "Mr."—Mars. Only the "hangmen" seem to have been impressed by the trials of the past few years and to have suffered a case of nerves, for surely such a tupsy-turvy arrangement of exhibits is not the work of a wholly calm committee. The paintings suffer most in this disposition, for the sculpture, generally speaking, is of a character easily "put away," with the one exception of that large white cast which seems to draw all the light away from the walls of the South Gallery and certainly assails the eye from the moment of entering.

**Some Good Sculpture**

As Academy sculpture is usually relegated to the foot of reviews of the exhibition, for once it must have priority, for the paintings enjoyed last week the burden of survey in the "First Notice" in this journal. The sculpture, it must be admitted, is not a very formidable feature, but such pieces as Edmund Quinn's bust of "Mrs. Albert Sterner," the bust of "Simpson Lyle" by A. H. Atkins, and the "Eictianello" of Attilio Piccirilli are works of distinction. Grafly's bronze head of Childe Hassam is a technical paradox, a "free" formalism conflicting with the cold truth here, as in the same sculptor's heads of Duveneck and Paul Bartlett. His bust of Paxton is better. The bust of "Cardinal O'Connell," cut in marble by C. S. Paolo, is bulky and rather conventionally smooth of surface. The late C. S. Pietro is represented by two works, one of which bears a memorial sprig of laurel. Evelyn Longman, V. Salvatore, D. C. French, G. Brush, Jess M. Lawson, C. Scarpitta, E. Novani, Carol Brooks, I. Kileny, Lucy Richards, Rich. Recchia, Leo Friedlander and A. St. L. Eberle contribute to the sculptural side of the show.

**Good Oils Here and There**

To take the paintings in recapitulation, Frieske, with his beautiful "Girl in Blue," shall have an especial word of honor. Seldom has this always individual painter gathered his forces to greater purpose. For charm of color and graceful line, no picture

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in the exhibition compares with it. For tonal subtlety, for rhythmical repose, this painting, consummate on the manipulative side, stands apart as a thing of rare beauty. Compared with it Seyffert's cold but clever "Nude" (Altman Prize) is seen to possess a resilient flesh, flatly patterned upon a heavy, figured background which threatens suffocation to the whole design.

Hassam's indoor figure piece, "Tanagra," is a handsome color scheme and a technical triumph. Kenyon Cox's portrait of "A. M. Todd" is a seriously studied work, unhappily black in the shadows, but drawn with much more than ordinary academic skill.

The prize portrait of "Mrs. Betts" by Louis Betts is not so fluent and easily made a picture as this painter has often given, while the portrait of his son in uniform of the U. S. A. by W. T. Smedley is one of the best portraits the artist has ever exhibited. Dixie Selden's portrait of "Frank Duveneck" is rather hot in color and flabby in texture, while Sidney Dickinson's "Black Cape" portrait seems affectedly flat and pallid. Other portraits, notably those by Maurice Molarski ("Miss M."), Maurice Fromkes, Alpheus Cole ("Adm. Gleaves"), L. Kroll ("Leo Ornstein"), O. D. Grover, Mary Foote, Philip Hale ("H. Hallett"), C. C. Curran, Eug. Speicher and Lydia F. Emmet attract notice.

**The Few War Pictures**

Of the few war pictures, the "Liberators" of F. Luis Mora is certainly the loftiest conception, if not the most successful in execution. The Bellows "Massacre at Dinant" is an essay at tragedy which encompasses considerable comedy. Theresa Bernstein's "Patriotic Parade" gives out the cheerful, hopeful spirit that New York's civic center held during war days. C. S. Chapman's "Dust of Battle" celebrates the ruin of fine architecture, while Will Low's "Victory" glorifies the Red Cross nurse.

**Landscapes in the Majority**

The landscapers, as usual, hold the record as to numbers. Space cannot accommodate all. Two works by Charles Reiffel demand distinctive notice because of their fine, sound color, firm construction and highly personal and accomplished facture. Lawson and Roy Brown supply large canvases of rather more than ordinary landscape appeal and one observes work in this genre by Emil Carlsen ("October"), Glenn Newell, H. R. Butler ("Moonlight"), Robert Vonnoh (large outdoor composition with figures), G. H. Smillie, H. Giles, P. Cornoyer, Jonas Lie, Bruce Crane, Rob't Spencer, Ch. F. Ryder, H. R. Poore, F. Ballard Williams, W. Granville Smith, H. B. Snell, G. C. Wiggins, C. Wiggins, Ben Foster, Gard. Symons, Will Robinson, Richard Kimbel, and Birge Harrison.

**The Figure Works**

The figure painters are led (officially) by Victor Higgins of Chicago, whose prize Indian picture, "Fiesta Day," has obvious qualities and many faults. More remarkable is the sunny "Laguna—The Bread Bakers," by Walter Ufer, an Indian picture which combines the universally artistic with the locally literal in an altogether successful manner. Daniel Garber's "Mending," barring a little want of fleshiness of texture in the otherwise charming head of the mender, is a picture containing much that is fine. G. L. Nelson's "Midsummer," with two familiar members of the Nelson family, is clear and wholesome in color and a good design, and Olinsky's "Dream Days," with two girls outdoors, is sentimentally languid in theme and treatment.

**Some Good Marines**

The marine element is not wanting. "The Sails" of Frank Kidder is a new note, while the work of such veterans as Ritschel, H. Lever, Irving Wiles ("Wind and Mist"), H. R. Poore ("The Sea Wall—Gloucester"), Cullen Yates ("Coast of Maine"), Jane Peterson ("Bar Harbor"), C. M. Young ("October Sea"), Eliot Torrey, and Ch. Rosen present, in some cases, some experiments out of the usual order.

Exhibits of the following call for mention in conclusion: E. D. Roth, Ernest Paxton, Wm. F. Kline, DeWitt Parshall, Arthur Powell, Dorothea Litzinger, T. R. Manley, W. H. Singer, Ann Fisher, L. Ochtmann, J. C. Johansen, Louise L. Huestis, A. Groll, H. Nichols, E. M. Brustle, S. Karfunkle, Sloan Bredin, Mary N. McCord, R. Frazier, E. F. Rook, E. F. Comins, Helen Turner, C. Hopkinson, Gertrude Fiske, Paul King, H. K. McCarty, Felicia W. Howell, Reyn. Beal, E. I. Couze, Edw. Gay, John Carlson (whose "Winter Landscape" is a deserved prize picture), C. B. Minger, U. S. N., G. Gaul, Irma Kohn, Bolton Jones, W. H. Howe, J. Follinsbee, W. H. Lippincott, Olive Black, Eliot Clark, M. Bogord, Colin C. Cooper, Ruth Anderson, Edgar Keller, Ed Greacen, C. Rungius, G. W. Edwards, F. McE. Knowles, Frank Moore, A. Harrison, and C. B. Coman.

James Britton.

**Works by Sargent and Thayer**

Sargent's portrait of President Wilson, previously shown at the Metropolitan Museum, and his portraits of Lady Eden and Mrs. Moore of Paris, are shown at No. 556 Fifth Ave. with two examples of Abbott H. Thayer. There are four pictures by Thayer and, in addition to the portraits, two landscapes by Sargent. The President's portrait belongs to the Dublin Art Gallery. The two others are shown for the first time in this country, and the Lady Eden has been sold to the Wiltach Gallery of Phila.

The two other Sargents are a landscape on the Island of Corfu and a scene on the Simphon called the "Princess Nouronihan from Vathek."

The Thayer pictures are two large canvases with angels, one standing in a golden light and the other in shadows. The three-quarter picture of a young woman standing is called the "Woman in Olive Dress." The landscape is a view from the artist's home at Monadnock.

The Sargent portrait of the late Mrs. Bloomfield Moore of Paris, who was an American, was painted in 1884 and presented to a friend. Mrs. Moore is shown wearing an evening gown of black satin and long string of pearls, with a background of dull red. It is an elaborate portrait, with much detail in still life. The three portraits represent three periods of the artist's work—1884, 1907 and the portrait of President Wilson in 1918.

**Small Pictures at Babcock's**

The annual Christmas exhibition of small pictures by American artists at the Babcock Gallery, 19 E. 49 St., on through Dec., contains some admirable canvases. A superb Blakelock moonlight, with the black, lacy foliage for which he is celebrated, and the greenish sky to which he was prone, occupies the position of honor. On either side, a small Wyant of exquisite tonality, and a Homer Martin of tender lyric beauty, are placed. A small Eastman Johnson has a Daumier-Couture suggestion, and by Winslow Homer an unusual landscape with a blue sky over which race white clouds, has naively treated buildings in the middle distance, and a solid foreground expanse of green pasture.

Two fine pictures by Eugene Higgins, "The Artist" and "Emigrants," have the characteristic Higgins power of line and depth of color. A Dutch landscape by the late Anderson Millar, a Bronxville scene by Arthur Parton, and two small landscapes by the former military painter, Gilbert Gaul, are noticed. Other painters represented are: B. J. Blommers, G. Capone, E. Irving Couze, M. F. H. de Haas (a watercolor of uncommon fineness), F. de Haven, W. Herbert Dunton, Albert Dunton, Albert Groll, John H. Howitt, Eastman Johnson, Alice Judson, F. McGillivray Knowles, Mrs. Knowles, W. R. Leigh (a characteristic Arizona), Louis Moeller, Edward H. Osthaus, W. Merritt Post, Frederick Remington, and P. S. Swain.

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**Kingore Gallery Exhibition**

Modernism tempered with academicism characterizes the first exhibition at the new Kingore Galleries, 24 E. 46 St. Here at last New York has an exhibition of painting and sculpture in which sculpture predominates. The paintings shown in this "War and Peace" demonstration are placed effectively, but are not in themselves of a superlative quality. The war note is struck in "Reception to French Commission" by Guy P. Du Bois, a small canvas in which the American and French tricolors are incorporated with bowing figures. Max Kuehne's two Gloucester pictures are sunny and not too abstruse. Interiors by Edith Blight Thompson, "Green Dining Room" and "Grey Drawing Room," remind one of work by Bittinger in this genre. Albert Sterner's portrait of his soldier son has a slight Chase flavor of tone and the portraits by Lillian Cotton and Olive Tilton ("Sheila Byrne"), are rather pretty.

The sculpture of Cartaino Scarpitta is a prominent feature. His "Christianity Crushing Autocracy" has a certain impressive sphinx-like moodiness and is expressed in a clever plastic form. His bust of Maj. Gen. Guglielmotti is spirited. Sherry Fry's "Spartan Mother," always interesting, is here, with several stunning animal pieces by Hunt Diedrich and Capt. C. C. Rumsey. The other sculptors represented are Malvina Hoffmann ("Modern Crusader"), Cecil Howard, Mary Caulfield, Gaston Lachaise, Arthur Crisp (a head), Jo Davidson (bust of Pres. Wilson), Jas. E. Fraser, Frances Grimes, Jesse Lawson, Eleanor Mortimer, Dujan Penic, E. Siebert, R. Soskill, and Gertrude V. Whitney.

**Watercolors and Oils at Dudensing's**

American and foreign artists are well represented in the spacious Dudensing Galleries, 45 W. 44 St. Recent additions include several fine Innesses, Wyants, two brilliant garden scenes by the French painter, Victor Chareton, who has distinguished himself in war work; a fine Dewey—always rare—and an unusually good landscape by Wm. Ritschel, only to mention a few of the admirable canvases now on view.

**Women Artists' Academy Show**

Still another midseason picture show at the Fine Arts Building! The National Association of Women Painters and Sculptors has arranged to hold its annual exhibition in the Fine Arts galleries, to follow the annual display of the allied artists of America, which will close Feb. 12 next.



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#### Whistlerana at Arden Gallery

A loan collection of portraits of Whistler and other Whistlerana is on view at the Arden Gallery, 599 Fifth Ave., to Jan. 6, and contains much that is new to the general public, both in portraits and caricatures of the artist, and in the group of letters, Whistler catalogs and other publications among which is a letter from Whistler to his mother, lent by Miss Elizabeth Wentworth Roberts.

The recent publication of Mr. A. F. Gallatin's latest book, "Portraits of Whistler," gives additional interest to this exhibition. Many originals and reproductions several of the letters, the consular invoice of a portion of the Canfield collection, signed by Whistler, magazine pages of "Trilby," as revised by Du Maurier, a drawing from "Punch," "Notes from a Whistler," being Mr. Gallatin's property, and are fully described and catalogued in his book.

Among the other collectors who have lent interesting numbers in this display are: Mr. Howard Mansfield, Miss Margaret M. Tuttle, the Smithsonian Institution, Washington, D. C., Mrs. Eugene Meyer, Jr., and Mrs. John W. Alexander, who has lent a reproduction of the portrait of Sarasate (signed), and "The Baronet and the Butterfly" (presentation copy).

#### National Society of Craftsmen

The thirteenth annual exhibition and sale of the Nat'l Society of Craftsmen opened last week at the Nat'l Arts Club, 119 E. 19 St., to remain until Dec. 28. In addition to the work of members and representative craftsmen, a third of the exhibition is devoted this year to the reconstruction of the soldier and sailor in relation to the crafts, a timely and interesting feature of the present display.

One end of the gallery contains the exhibit of the Lamb Studios and reproductions by American craftsmen of ancient glass, mosaic, woodcarving and ironwork bear witness to the efficiency attained in these branches of art, which may afford opportunities to the wounded men whose lives henceforth will need such compensation as may surely be found in work of this nature that can become a medium for artistic expression and therefore a source of joy and delight to the worker. The Mountain Community also has an interesting exhibit showing the results of a few weeks' training of the wounded at Colonia which promise well for the object in view to make acceptable workers for business organizations. The Bellevue Hospital exhibits show the value of occupations in the treatment of disease and are extremely interesting.

The other departments of the exhibition are well up to the standard of other years and the textiles show marked progress both in designs and weaves.

#### Watercolors at Daniel Gallery

Thomas H. Benton, U. S. N., is showing 20 "Watercolors of Naval Activities" at the Daniel Gallery, 2 W. 47 St., to Dec. 30, the result of the artist's experiences in the Navy. The work portrays vividly various scenes in which hydroplanes, balloons, piers, storage houses, ships, lighters and sand piles play a prominent part. Other themes represented are "Liberty Loan Parade," a striking picture of recent scenes on Fifth Ave., realistically rendered; "Landscape" and a gorgeous little "Sunset."

Mr. Benton revels in blues and greens, with a general effect of "violet rays" that give a decidedly individual touch to his brush.

Carl Rungius, the Conn. landscape painter, recently returned from Gloucester, where he obtained several new subjects for his brush.



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#### Engravings at Bonaventure Gallery

A fine collection of late XVIII and early XIX century engravings printed in color forms the interesting Christmas exhibition at the Bonaventure Galleries, 601 Fifth Ave., to remain until Jan. 15.

Several of these charming prints reproduce famous pictures of the epoch, those relating to the Napoleonic era offering especial interest from the double point of view of history and art. The display maintains the high standards of this house where connoisseurs are wont to look for unusual and rare examples to add to their collections, and where the proverbial good taste of France reigns supreme.

One of the most attractive engravings shown is from a well known Boucher.

#### INDIANAPOLIS

The most comprehensive collection of early English furniture in this country is shown for the first time in the John Herron Art Institute. Charlotte Herbine Mock during her many years' travel abroad made this collection of fine old furniture, paintings,

#### CINCINNATI

Jonas Lie's "one man" show at the Museum comprises every phase of the art of this vigorous painter. Landscapes, marines, labor and steam in Panama, still lifes and figure pictures are the themes. Although his figures are most always carelessly drawn, his other works are imbued with the vitality, and often the vision of the real, daring painter—one who sets out to conquer.

Frank Duveneck is still at the Good Samaritan Hospital, his serious ailment showing unfortunately no sign of improvement. Messages of sympathy and cheer, most of them from former pupils, are received from all parts of America, also from Europe. Clement Barnhorn, his steady companion, is at present laid up through an attack of influenza.

James R. Hopkins has been mustered out from the officers' training camp at Louisville, and is expected back in his Art Academy studio soon.

Two landscapes are about the best works in J. H. Sharp's exhibition of Indian pictures at the Hotel Gibson. The public here



THE COMING OF PEACE

George Bellows

At Duveen Brothers

rugs, textiles, and art objects. She was formerly a resident here, but upon her return to Indiana built a home at Bluffton, duplicating an old Tudor mansion at Stratford-on-Avon. Here she assembled her interesting and varied collection of old English, French, and Italian furniture, which includes bedsteads, tables, chests of drawers, cabinets, desks, and chairs. Many of the old cases contain XVIII century silver, china, and unique pottery. The carving and metal work in many instances is of rare workmanship. There are also shown tapestries, hangings, old paintings, and mirrors, prints, and XVI and XVII century maps showing the costumes of the period and countries. There are a few cabinets of Chinese lacquer and some Chinese porcelain.

The 66 official British war lithographs are also on exhibition.

#### Tolentino Art Gallery

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never seemed interested in Sharp's landscapes, yet two such canvases as in this collection cannot fail to arouse general admiration, while one of them, "Snow Clouds Descending from Taos Range," has the true feeling of Western scenery, the other, "Tepees on the Mesa in Moonlight," has the spirit of real romance.

The second annual exhibition of the Duveneck Society at the Museum, although as a whole not as strong as last year's show, again sets an interesting standard for this small group of local artists. Herman Wessel's contributions are quite a feature, and a beach scene is the most spirited canvas he has yet painted. Duveneck, Barnhorn, Hurley, Kunz, Hopkins, Weis, Warenan, and Finkle are the other exhibitors.

Norbert Heermann.

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#### PHILADELPHIA

Smaller works by prominent local professionals, comprising thumbboxes, watercolors, pastels, black and whites, prints and small bronzes appear in a very attractive exhibition now on at the Art Alliance. The arts and crafts are also represented by a group of artistic glazed tile decorations from the potteries nearby, art metal work and jewelry. On the second floor of the building there is an exhibition of designs in color by the pupils of schools in Paris from eight to sixteen years of age, done during the perilous days of the war. Painters represented in the picture show include Seyfert, Rosenthal, Sacks, Ricciardi, Paul King, Blanche Dillaye, Felicie Howell, Edith Emerson, Catherine Morris and sculptors exhibiting are Dr. McKenzie, Portnoff and Laessle; miniatures by Emily Drayton Taylor and designs for reproduction in color by Jessie Wilcox Smith, are also shown.

Somewhat similar is an exhibition at the Plastic Club, in which all of the artists represented are women; among the best known Johanna Boericke, Mary Butler, Elizabeth Washington, Catherine Patton, Clara Madeira, Blanche Dillaye, Paulette Rockens and Ethel Warwick. Pieces of furniture decorated with paintings by Miss Dillaye are arranged about the gallery and cases containing silversmith's work and glazed faience by members of the club give variety.

The question of the moment agitating architects and sculptors is the location and form of the proposed war memorial. There is a movement on foot to limit the preparation of designs and execution of sculptural adjuncts to artists already well known in the profession, evidently the first steps in the direction of control of the whole scheme by the selfish coterie that has for so many years monopolized public affairs relating to monuments in this city.

Eugene Castello.

#### Friedlander Wins Sculpture Prize

The Helen Foster Barnett prize at the Winter Academy Exhibition for the best sculpture by an artist under 35, awarded by the jury on prizes in the first instance to Jess M. Lawson for the figure of "Belgium," but which award had to be withdrawn owing to the discovery that the piece had been shown at the last annual architectural exhibition, has now been given to Leo Friedlander for his small but spirited and effective "Mother and Infant Hercules."

#### Art Society's New Secretary

W. H. de B. Nelson, editor of the International Studio, has been chosen Secretary of the American Watercolor Society to succeed John Ward Dunsmore, resigned.

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## AMERICAN ART NEWS

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## NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

## "Sun" Man's Academy Critique

"Platitudes, platitudes, how shall they be combated? Can they be vanquished, banished from the world? Are they modern? Are they the result of business? Of machines? They partake very much of the nature of machines, certainly. Yet I suspect that they are as old as sin. Yet, sin, I regret to say, varies its forms more than Platitudes do. Sin has an air, to a disinterested outsider like myself, of keeping itself up to date, of being, in fact, intimately connected with life. That is more than can be said for Platitudes.

"So sometimes I think I would prefer to be a clergyman rather than an art critic. Twice a year at least I would prefer being a clergyman to an art critic. This, I think, is the shortest review of the Academy exhibition which I have yet written.—Henry P. McBride, N. Y. "Sun."

## WORCESTER (MASS.)

John S. Sargent's portrait of Daniel J. Nolan, the well known Boston restorer and painter, has been placed (as exclusively announced in advance in the ART NEWS) on exhibition in the museum. The portrait, which is considered by many one of the best heads Sargent ever painted, was a gift to Mr. Nolan, a token of appreciation for valuable service, Mr. Nolan being a skilled "expert" in the care and preservation of paintings. The subject is represented in working condition, hair disheveled, and wearing a blue blouse. The whole work has the air of spontaneous production, turned off rapidly by a painter who suddenly turns aside from other work to render for posterity the features of a helpful assistant. Sargent has seldom expressed himself with greater freedom, seldom achieved a better color tone, and rarely ever given a more sympathetic human document than this canvas.

Mr. D. K. Kelekian sailed on the Espagne last week for Paris, where he will rejoin his family, from whom the war and his necessary presence here have separated him for two years.

## TO GUARD AGAINST BAD ART

The action of the city authorities of Atlanta, Ga., in legislating against the erection of inartistic statues and monuments to the sons of Georgia fallen in the war, and providing that any plan for such memorials must have the approval of proper art authorities before permission for their erection can be given, is most commendable, and should be followed by other municipalities throughout the country.

We are threatened with an avalanche of, not only inartistic, but positively repellant so-called art memorials of America's soldier and sailor dead, and this should be checked at the outset. The country has never recovered, from the art viewpoint, from the horrific flood of statues and monuments whose erection followed the Civil War, and which still rear their ghastly forms in almost every village, let alone towns and cities, to the derision of tourists and the frightening of the youth of the localities.

Surely the United States has sufficiently progressed in art taste and knowledge in sixty years to at once put up the barriers against a repetition of the post-Civil War experience.

## CORRESPONDENCE

## Copley's "Red Cross Knight"

Editor AMERICAN ART NEWS:  
Dear Sir:

By all accounts the most important "find" in the field of early American art is the recent coming to light of one of John Singleton Copley's finest historical compositions, a work of great beauty and one which has an added interest in these days because of the character of the subject "The Red Cross Knight." For the leading figure in this composition, that of the knight, Copley had as a model his own son who was later to become distinguished as the chief legal officer of the British Empire, Lord Chancellor, with the title of Baron Lynhurst. Young Copley was very handsome in his early manhood, as this picture by his father shows, and as we further know from the portraits by Sir Thos. Lawrence, Sir Martin Shee, Pickersgill and George Richmond. In the picture of the "Red Cross Knight" young Copley is shown in profile, wearing a suit of armor and a plumed helmet, and is represented defending two women, posed for by his sisters. The composition is oblong, and the fine bearing of the knight and the graceful attitudes of the women make the design a notable one. Purely in its artistic aspect the picture is "modern" clear beyond its time. It represents such an advance in Copley's development over the archaic productions of his early years as to be scarcely recognizable as his work.

The authenticity of the work, however, is conclusively established. The picture is still owned in Boston by a gentleman descended from Copley himself, and the canvas has "come down" through the painter's posterity, generation to generation. The ART NEWS, we hope will, in the near future, present its readers with a reproduction of this rare and beautiful example of Copley's genius.

The picture was exhibited in the Royal Academy when first completed and the R. A. catalog contains commendatory notations on it by Horace Walpole. The owner rightly guards this famous canvas (a work well known and popular in the England of "Georgian" days) from speculators and super-enterprising "art trade" vandals, and has refused all offers to circulate it through multifarious reproductions. The picture was formerly in the celebrated collection of Copley historical pictures, owned by a prominent resident of Beacon Hill, Boston, but is now separated from that collection, which comprises the famous "Equestrian Portrait of George IV" and the "Portrait of Lord Fauconberg," and is in the possession of a relative of Copley's granddaughter and chief biographer, Mrs. M. B. Amory.

N. Y., Dec. 19, 1918.

## Sacrilege in Japan

Editor AMERICAN ART NEWS:  
Dear Sir:

Some friends of mine on a recent trip to Japan visited the beautiful Buddah of Kam-

akura. The irreverent, blasphemous hand of the tourist has scratched all over this beautiful statue: Tom Smith, Dick Brown, Harry Robinson, immortalizing their own slipshod mentality. In consequence the Prior of the temple caused this notice, in English, to be posted:

"Stranger, whosoever thou art and whatsoever be thy creed, when thou enterest this sanctuary remember thou treadest upon ground hallowed by the worship of ages. This is the Temple of Buddah and the Gate of the Eternal and should therefore be entered with reverence."

Have we not a parallel in a certain section of this town where the ribald and their press agents are profaning the temple of art?

Charles Vezin.

N. Y., Dec. 19, 1918.

## Recent Picture Gifts in Providence

Editor AMERICAN ART NEWS:  
Dear Sir:

I note in a recent issue a paragraph anent the painting by Marcus Waterman recently given to the Rhode Island School of Design by Mrs. Isaac Fenno-Gendrot. Perhaps you would be interested to know that the gift included two other paintings by Tom Robinson ("Cow and Calf" and "Spitz Dog Head"). These have not as yet been placed on exhibition. The gift was made by Mrs. Gendrot with the thought that it would be fitting for these paintings by artists who were well known in Providence, to be in the possession of the School of Design.

Very truly yours,

L. Earle Rowe.

Providence, R. I., Dec. 16, 1918.

## OBITUARY

## William A. McCord

Through the sudden death Nov. 8 last of William A. McCord, Cincinnati lost a sympathetic landscape painter. The artist was a pupil of Farny's, and later became an active worker in the Art Club. His work as a designer was of note.

## Parker Mann

Parker Mann, the well known landscape painter, died Sunday last, Dec. 15, at his home in Princeton, N. J. Mr. Mann was born at Rochester, N. Y., July 6, 1853, the son of Alexander and Caroline Parker Mann, and was graduated from the University of Rochester, and Beaux Arts, Paris. He painted in Washington from 1887 to 1898, and in N. Y. City from 1899 to 1906.

The artist's work was characterized by unusual refinement of color and sensitive feeling. He was also a good draughtsman. Although Mr. Mann had a vigorous personality the courage of his opinions, and both talked and wrote well on art subjects, his good art never received the public appreciation it deserved. The fortunate possessor of a good living income, he was not dependent on public support, and the approval and appreciation of his friends—and he had many who knew and liked him—well sufficed his modest ambitions.

## James Renwick Brevoort

James Renwick Brevoort, the landscape painter, died Sunday last at his Yonkers residence. Mr. Brevoort, who was born in Westchester County, N. Y., July 20, 1832, was a son of Elias Brevoort, a nephew of Henry Brevoort, Washington Irving's patron and friend, and a direct descendant of Jan Heinrich Brevoort, who came to New Amsterdam from Holland in 1630.

Mr. Brevoort spent most of his boyhood days in Williamsbridge and Fordham, N. Y., where his father's farm adjoined that of Peter Lorillard, and one of the artist's possessions was a sketch he made as a boy of the old Lorillard snuff mill, long since destroyed. He worked for a while in the office of his cousin, James Renwick, chief architect of Grace Church and St. Patrick's Cathedral.

In 1872 he was appointed professor of perspective in the school of the National Academy, and in 1873 he married Miss Marie Louise Bacom. His first wife was Miss Augusta Tuthill of Middletown, N. Y., who died some years earlier.

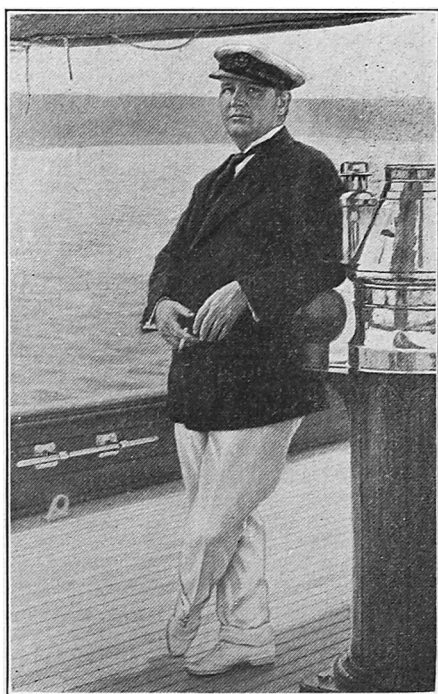
For seven years he painted and studied in England, Holland and Italy. He returned to the U. S. in 1880 and had since lived in Yonkers.

Mr. Brevoort was a member of the National Academy for over fifty-five years. He was one of the oldest members of the Century Club, and an honorary member of the Yonkers Art Association. His principal landscapes were: "A Scene in Holland," "Lake Como," "Storm on the English Moor," "May Morning at Lake Como," "A New England Scene," "Morning in Early Winter," "Wild November Comes at Last," "Windy Evening on the Moor," "Windy Day on a Moor."

The funeral was held at his late home Tuesday last.

## Miss Beaux's Latest Portrait

Miss Cecilia Beaux's latest work, a two-thirds length portrait of Miss Reilly, dean of Bryn Mawr College, has been on exhibition at the Copley Gallery, Boston.



## CHRISTOFFER HANNEVIG

From Portrait by J. R. Quistgaard  
Donor American Portrait Foundation, 1918

Christoffer Hannevig, the donor of the funds for the American Portrait Foundation of 1918, a reproduction of whose portrait in yachting costume by J. R. Quistgaard, the Danish portraitist resident here, is given above, was born in Christiania Norway, about 1883, so he is still comparatively a young man. He was a lover of the sea and ships from a boy, and while still a youth interested himself in the study of shipbuilding. Even before the outbreak of the war Mr. Hannevig sensed the coming lack of ships, and prepared to meet this as far as he could individually do so. He began to purchase ships; at first on a small capital, and later as his means increased on a large scale. Coming to America in 1916, already a possessor of a good fortune obtained through and by his foresight and energy, he increased his holdings of ships, and then acquired shipyards, also interesting himself with other shipowning and building concerns.

Mr. Hannevig is the treasurer of Hannevig & Johnson, brokers, at 25 Beaver St., and president of Christoffer Hannevig, Inc., shipbrokers, 120 Broadway. He has also been connected with the Pusey & Jones Company of Wilmington, Del.; the Pa. Shipbuilding Company, and the New Jersey Shipbuilding Company.

## HOHENZOLLERNIANA

The Boston "Transcript" publishes the following letter:

It was in 1895 that I attended an international exhibition of paintings in Berlin. My companion was Carl Meisel, the art critic of the "Dresdener Neueste Nachrichten." Among the pictures on this occasion which attracted considerable attention were several by an eminent French painter of historical subjects named de la Fosse, whose specialty was the French Revolution. Mr. Meisel was interested particularly in the scene where Louis XVI was being conveyed to the guillotine. After gazing for some time at this impressive picture, I moved several feet away to study another work by the same artist, "The Celebration of the Goddess of Reason," and, after the lapse of about ten minutes, I rejoined my friend, who seemed a little agitated. Supposing that he had been affected by the realism of de la Fosse's pictures, I explained that I also was much impressed by the genius of the French artist. "That isn't it," he hastened to reply. And then he told me that, while admiring the resigned expression of the doomed king on his way to execution, and supposing that I was still at his side, he had remarked, "Well, what do you think of this picture?" And the answer came back, in a hard, unsympathetic voice:

"We shall see to it that such things do not happen in Germany."

Mr. Meisel looked up with astonishment to find that it was the then German emperor, Wilhelm II, who was speaking. It seems that he quietly took his place beside Mr. Meisel, unnoticed, and the latter naturally supposed he was addressing his question to me. What was his astonishment to hear the response above quoted.

W. A. F.

## A Coming Allied Artists' Show

The Board of Control of the Allied Artists of America have closed contracts with the officials of the Architectural League, taking over the Fine Arts Galleries, 215 W. 57 St., for the first half of the time usually held by that organization; namely, from Jan. 15 to Feb. 11, 1919. The work of members will be received Jan. 15.



## TRUE TALE OF PHILA. ART ROW

"Hungry mice nibbling at priceless paintings in Independence Hall," writes Mr. William A. McGarry in the N. Y. Tribune, "have been innocent cause of revelations concerning every art collection of any consequence in Phila., and, indirectly, of the first definite indication by the owners that the famous Widener collection of old masters may be left to that city. Of more immediate importance, the public has won a partial victory over what has been called the 'oligarchy of art'; so much of a victory that, barring accidents or unforeseen delays, the people of Phila. will be permitted to look at the portraits they own within another year or two.

## Art Collections Under Lock and Key

"Aside from the damage done to the early American portraits at Independence Hall, the most startling fact brought to light is that for no good reason, in two cases, the three great publicly owned collections in Phila. have been under lock and key for more than a year. The Independence Hall collection has not been on view for nearly three years. The collection left by the late John G. Johnson, famous lawyer, is in a storage warehouse and will probably remain there for another year. The Wiltach collection in Memorial Hall, Fairmount Park, also has been closed for a year. And for an equal period many of the best paintings at the Pa. Academy have been stacked out of sight.

## Fakes Sold Phila. Collectors

"These revelations have been followed, as might be expected, by all sorts of charges and counter charges, and by some interesting 'inside stories' of 'big deals' in 'old masters' that often turned out to be very new. For instance, it can be stated on the best of authority that in a period of a little more than a year, ending four or five years ago, one clever foreigner who opened an office in N. Y. sold \$5,000,000 worth of 'fakes' to American collectors. John G. Johnson got some of them. He sent two—labelled 'reproductions' in his own hand—to the Wiltach collection for what they were. The others cannot be found in his collection. Men who know him say he put them into a furnace. The late Peter A. B. Widener was taken in for nearly \$500,000, but on discovery of the swindle managed to get half his money returned. Collectors in all parts of the country were among the victims, and most of them are still convinced that they got originals.

## Politicians Control Independence Hall

"The present controversy had its origin in the fact that Independence Hall is still controlled by politicians. Curiously enough, the political leaders are not responsible for the damage done by mice, nor for the fact that the collection has been closed for three years. The nucleus of the present collection as gathered by Charles Willson Peale during the Revolutionary period, and formed what was known as 'Peale's Museum.' It was purchased by the city about seventy years ago. After many years of neglect various efforts to protect the collection and the buildings resulted in the formation of the Independence Hall Advisory Commission. For a time this organization did good work, but about a dozen years ago it started to spend city funds for reproductions of portraits of Revolutionary characters. Before the protests of artists and historians called a halt the collection had grown from about 120 paintings to more than 400, most of them of little historical or artistic value.

"About three years ago the city appropriated funds for the restoration of Independence and Congress Halls, and it was necessary to take down the paintings. This and timely exposure of the things that had been done by the advisory commission provided the opportunity for a thorough overhauling of the collection by the Phila. Art Jury. About 300 portraits that never should have been placed in the collection were put aside for rejection.

## Several Kinds of Restorative Needed

"In due time the interior restoration of the two buildings was completed, under the direction of the Phila. Chapter, American Institute of Architects. But for some reason that has not yet been explained the art jury failed to rehang the portraits, with the exception of a half dozen that had been restored. An effort is being made now to blame the delay on a controversy between the art jury and Pasquale Farina, restorer of paintings, who has a contract with the city for the restoration of about twenty portraits in the Independence Hall collection. But this does not explain why the art jury took no action with respect to other paintings in the collection, numbering nearly 100, all of which are in need of some attention.

"Farina started the present squabble by announcing that the art jury had been negligent and that the whole collection is in danger of destruction. Ten portraits, all by Charles Willson Peale, have been gnawed by mice. All the damage is to the corners, and in no instance is it irreparable. Pigment and canvas have been nibbled away in most instances, however, calling for careful rebuilding. According to Farina and others

who have looked into the unsavory record of political control at Independence Hall, the mice were attracted by a flour paste that was used for relining many of the portraits about thirty-five years ago. It is said that this agent was also used in filling cracks, but if so the paintings so 'restored' have escaped, so far, the attention of the mice. In addition to this direct damage, however, it is now charged, and admitted by the Bureau of City Property, that many of the other paintings are in bad condition. In some instances the paint is cracked and flaking and is so loose and brittle that the slightest jar to the frame loosens fragments of the pigment.

## Artists and Politicians Disagree

"The records of the Bureau of City Property show that the art jury was notified that the mice had been at work on or about Nov. 15 last. But for at least three weeks after that date not a single member of the jury had gone to Independence Hall to inspect the damage. The first action taken was two weeks after the bureau wrote to the jury. Mr. Joseph E. Widener, chairman of the art jury, sent for Chief John E. Arthur of the Bureau of City Property, and directed him to have Farina proceed on restorations that have been in controversy. Most of the damaged Peale portraits are included in Farina's contract. Farina, however, contends that the time has come for a 'showdown,' and has put his case into the hands of a lawyer. He asserts that he has been subjected to indignities and arbitrary and impossible instructions by members of the jury, who know nothing of the art of restoration, and that the public ought to know about it.

"The men under attack have sought to defend themselves by the argument that the root of the whole controversy is a question of artistic opinion. They have intimated that members of the art jury do not believe Farina capable of restoring portraits properly, although he was for nearly fourteen years in virtual charge of the John G. Johnson collection and has done some remarkable work on the Wiltach collection. Local pride has been wounded by the more or less open suggestion that the only place to get painting restored is in N. Y., but the facts so far brought to light provide fairly good evidence that this is only an attempted camouflage by those who have been under fire."

"These facts are that the art jury and the Park Commission, intoxicated by the almost arbitrary power given them by law or precedent, have been seeking more power. More and more in the last few years they have become star chamber organizations that do things to public collections and tell about them afterward.

## Is Wiltach Collection to Be Weeded?

"A bare announcement was made last spring that the Wiltach collection was to be rearranged under Mr. Widener's direction. But nothing was said about the plan to purge the collection of certain paintings that Widener does not like. It has still to be explained whether these are originals or the numerous 'fakes' that have been unloaded on the Wiltach fund by various Philadelphia collectors, who took this method, it is said, of recovering after being 'stung.'

When Mr. Widener did finally agree to talk he announced that he had ordered the rehousing of all paintings in the Independence Hall collection that would be safer on the walls. There was no qualification to this announcement. But when Andrew Wright Crawford, secretary of the art jury, got through translating it the order provided that the paintings were to be hung on the walls of the room where they have been stored for three years, or on a platform to keep them off the floor. And not a word was said about opening the collection to the public. Presumably, in its own good time, the art jury will look into the collection, take a year or two for restoration and then perhaps reopen the National Gallery at Independence Hall.

## Typical Phila. Sloth?

"The casual reader will say this is typical of Philadelphia sloth. But the question goes deeper than a mere joke. Records of the American Museum Association will show that 1,000,000 persons visit Independence Hall every year. In the last year and a half more than 600,000 soldiers on their way to France went through the historic pile. And nearly every visitor, whether in the garb of civilian or in khaki, made some inquiry about the missing portraits. Most of them had seen reproductions of the originals in the hall collection and knew what they wanted to see. The point is raised by such men as Mr. Harrison S. Morris, former director of the Pa. Academy, that these portraits of historic figures might have provided some patriotic inspiration for the citizens and the soldiers who passed through the hall in the last three years. But they didn't, because they were in storage, for no reason so far made public.

## Peale Portraits Damaged

"The list of Peale portraits damaged by mice is as follows: 'Thomas McKean,' an

early 'Gen. Henry Dearborn,' 'Bishop William White,' 'Alexander Hamilton,' 'Gen. Richard Montgomery,' 'Chevalier de la Luzerne,' 'Robert Fulton,' 'Col. Thomas Forrest,' 'Count de Volney,' 'Gen. Benjamin Lincoln.'

"The city owns another and better painting of 'Forrest' by Peale, but the others, all painted from life, are irreplaceable. Opinion is divided as to the artistic value of the collection. But there can be no question of the statement that it is the only at all complete collection of the work of early American artists. Painters whose works are included in it, in addition to Charles Willson Peale, are his son, Rembrandt Peale; his brother, James Peale; Thomas Sully, Bass Otis, Herbert Edge Pine and Gilbert Stuart."

## Morris Changes His Mind

"It is now permitted to all art-lovers in this city to breathe a sigh of relief. The Wiltach collection of paintings has not been mistreated by the art jury. Mr. Harrison S. Morris has changed his mind. He has also changed his mind about the John G. Johnson collection, and that, too, is all right. 'The condition of the pictures is entirely satisfactory,' says the noted critic; 'they have been treated with great sympathy and care. The Whistler has not been spoiled or injured in any way. I was all wrong about that. I see now that what was said about the handling of these works was unfounded. It was prompted by the great anxiety for the treasures on the part of myself and others.' The 'anxiety' of every critic, of course, should be sufficiently broad, in the first place, to cover the will and the effort to be sure he is right before he goes ahead. However, Mr. Harrison S. Morris has changed his mind, and everything is all right now."—Phila. Record.

## BUFFALO

Five of the most important works of George Inness are now on exhibition as a group at the Albright Gallery. Four of the five are respectively owned by Messrs. John J. Albright, Daniel E. Good, George K. Fraley, and Mrs. Porter Norton of this city and by the Albright Gallery. The fifth canvas is the property of Mr. Joseph G. Butler of Youngstown, Ohio, and will be one of the gems in the permanent collection in the new Butler Art Gallery there, just completed and soon to be dedicated.

The landscape owned by Mr. Albright has a village, with church spire in the distance, cattle grazing under tall trees in the middle-ground, and a pool in the foreground in which the treetops are reflected. This picture is one of the best examples of the master and is dated 1887.

The landscape owned by Mrs. Porter Norton is one of the artist's later works and was painted in one of his dreamy autumnal moods. The entire composition and color scheme are keyed to memories of the fading summer and a certain note of sadness is perhaps almost an unconscious expression of the ebbing of the life of the painter. The canvas is a woodland scene in the road stretching back into the distance, while tall forest trees lend an element of majesty and dignity. The fallen leaves give a red-brown tone to the foreground. The spirit of the picture is epitomized by a figure in black.

The picture owned by Mr. Butler, a marine, is entitled "The Tragedy of the Sea," and was reproduced in the ART NEWS some time ago. It is not dated, but is probably one of the artist's earliest works. It shows a storm at sea with a vessel on fire at the right of the picture, tossed about by huge waves. To the left all is in darkness from the heavy clouds above. In the foreground two lifeboats are seen, illuminated by the flames of the burning vessel.

The landscape owned by Mr. George K. Fraley has a group of trees silhouetted against a golden sunset sky. In the distance, illuminated by the red-gold rays, some houses are seen and in the foreground in the shadow of the trees is a flock of sheep with attendant shepherd. The sky is exquisitely luminous, with distant clouds upon which are reflected the brilliant rays of the setting sun. The picture is not dated, but was probably painted in 1893.

The landscape owned by Mr. Daniel E. Good, entitled "Sunset, Golden Glow," shows a rich autumnal forest with huge trees dominating the composition. A dark foreground has a figure of a mother holding her child in her arms, leaning against the largest tree trunk. Through the almost architectural forms of the tree columns are seen small red and gold trees and the background is a brilliant sunset sky with the sun sinking into a bank of clouds. The date is 1893.

The fine work owned by the Albright Art Gallery, "The Coming Storm," is dated 1887. A storm is sweeping toward the left; dark clouds obscure the sky except in the right-hand corner where a patch of blue is seen. Trees are bending with the force of the wind and in the foreground is a field, the vivid green of which is intensified by the contrast of dark clouds above.

## CHICAGO

New Yorkers may be interested to learn that by special permission of the Archbishop of Chicago the ecclesiastical portrait which Louis Betts has just completed, and which has been exhibited at O'Brien's, will be seen shortly at Knoedler's. This is arranged especially for former parishioners, who remember the great churchman as Archbishop of Brooklyn.

Wilson Irvine has just returned from New England with what critics consider as the finest works he has ever executed. These will be shown from time to time during the winter at the O'Brien Galleries.

Enoch and Edna Vognild are keeping open house these December afternoons in their beautiful studio in the old Steffens Building, where they have hung an exhibition of small paintings and sketches reminiscent of their journeyings about the earth. Paris views, Norwegian and Florida landscapes are numbered in the collection, which consists of small things suitable for Christmas gifts.

Everyone seems more cheerful of late than for many months past, and all the galleries report increased interest in art and satisfactory sales. Carson, Pirie & Scott are doing a record business in fine paintings, Thurber's have made several important sales, J. W. Young is accomplishing wonders in Oklahoma, the Reinhardt's are well content with the season's business, and the exhibition of Edw. J. Holslag at the South Shore Country Club has so far resulted in a number of purchases, among them three by Eastern visitors at the club, Pittsburghers, Bostonians and New Yorkers finding in his art a fresh and vigorous interpretation of native landscape.

The Alumni Association medal founded as a memorial to William M. R. French, former director of the Art Institute, has been awarded by the judges, Lorado Taft, Ralph Clarkson and Jessie P. Lacey, to Karl Anderson, for his painting entitled "Sisters," now on exhibition in the annual institute display. Sargent Kandell has received the Edward B. Butler prize, bestowed by vote of the visitors for the most popular picture in the show. Chicago is pleased to hear of the award of the final Altman prize at the Winter Academy, N. Y., to Victor Higgins's "Fiesta Day," which received the Frank G. Logan medal in the Chicago Artists show here last season.

The Art Alliance of America may view with satisfaction the work of the mid-West chapter, as so far accomplished. Its preliminary meetings have resulted in the completion of the work of organization and the selection of the following officers: George A. Stevens, pres't; Lionel Robertson, vice-pres't; Eames McVeagh, sec'y; Frank G. Logan, treas., and Leonide Laveron, active sec'y. Some 45 directors, representing the varied industries, have been appointed, and plans are well under way for a large industrial exhibition at the Coliseum in May.

Mr. Stevens will soon place on view at the Art Institute a loan exhibition of his splendid collection of Barbizons, one of the most noted in the West.

The Thurber Galleries are now showing a Jules Breton, a Chas. Jacque and a Rousseau, important in size and exquisite quality, acquired since the issuance of their deluxe catalog of fourteen carefully selected paintings of this school. The collection in the luxurious setting of these galleries shows to rare advantage.

An important portrait by Robert Grafton was seen there recently, a commission for Mrs. Nelson Riley of South Bend, Indiana, a lovely portrayal of a dainty little girl in the fresh and beautiful color for which Grafton is so noted. The artist will have a large exhibition in this gallery in the spring.

The Palette and Chisel Club enlivens the season with the first of a series of "one-man" shows, the artist, Karl Ouren, a Norwegian by birth, and a most promising painter, gifted with a rare tonal faculty. In winter and the north he is at his best.

Edward J. Holslag's exhibition at the South Shore Country Club has a social background. No more beautiful location could be selected for a collection than the spacious Passagio of this club, one of the most beautifully located, designed and decorated buildings of the kind in the country. The walls of the splendid promenade are divided into well proportioned spaces in which Mr. Holslag's canvases are arranged in nicely balanced groupings. Every one expressed surprise at the size of the collection, but as it represents the choice art of six years' continuous effort in landscape painting the 71 canvases are not an indication of the merely prolific painter. Those who know Mr. Holslag's work well received an increased respect for his ability, on viewing this array of really clever work. The uniform quality of his paintings is indeed surprising for every picture in the show is a strong one. Apparently this artist has mastered problems of producing a good picture every time instead of occasionally. This is undoubtedly due to his accurate technique and the refinement of taste that comes with long devotion to one's art.

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**BOSTON**

For a Christmas exhibition, the Vose Gallery is showing a group of small works by important painters and examples of the craftsmanship of the Carrig-Rohane Shop, Inc., in picture frames, mirrors and candlesticks. Since the Vose gallery took over the Carrig-Rohane shop, the craftsmen have been increasingly occupied by orders that have come from the art museums at St. Louis, Detroit, Chicago and Youngstown. Hermann Dudley Murphy continues to design the frames. Outstanding works among the pictures include "At the Water Hole," a first-class example of William R. Leigh; a dramatic springtime idyll in watercolor by George H. Boughton; a decorative tryptich, "The Golden Age," by William Baxter Closson; a Venetian study, by C. Calderon, and "October Day," by D. W. Tryon.

At the Copley gallery, drawings and decorations by Jessie Bayes of London are being shown. Miss Bayes' style has kinship with the pre-Raphaelites. There are no shortcomings in her drawing to make her unworthy of this comparison. Her handling of symbolic motives is marked by intricate, yet well organized design, originality and romantic color, which may be likened to those of Persian embroideries. Other pictures in the current show at this gallery are by Jean N. Oliver, George L. Noyes, Thomas Allen and Chauncey F. Ryder.

The traveling exhibition of war pictures by soldier artists of France is now at the Museum. It was recently seen in Chicago, St. Louis, Columbus and Cleveland.

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**NOTICE TO GALLERIES**

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

**ARTISTS' EXHIBITION CALENDAR**

PENNSYLVANIA ACADEMY, Broad and Cherry Sts., Phila., Pa.—One hundred and fourteenth annual exhibition of oils and sculptures, Feb. 9-Mar. 30, 1919; exhibits received at Budworth's (N. Y.) prior to Jan. 9; exhibits received at the Pa. Academy prior to Jan. 13, 1919.

**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS**

American Art Galleries, 6 E. 23 St.—Allied War Salon, including 200 drawings by official American artists in France, to Dec. 24 (net proceeds for the Art War Relief).

Arden Studios, 599 Fifth Ave.—Portraits and caricatures by Whistler, autograph letters, etc., to Jan. 6.

Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.

Art Alliance of America, 10 E. 47 St.—Tapestries and prize designs by High School pupils, to Jan. 8.

Art Salon of Hotel Majestic, Central Park West at 72 St.—Under the direction of Dr. Fred Hovey Allen. First annual independent exhibition of Americans, to Dec. 31.

Babcock Galleries, 19 E. 47 St.—Cabinet paintings by American artists, to Dec. 28.

Bonaventure Gallery, 601 Fifth Ave.—Selection of XVIII and XIX century engravings in color to Jan. 15.

Braus Art Gallery, 2123 Broadway and 358 Fifth Ave.—Paintings by American artists, mezzotints, etchings, mirrors and frames, through December.

Brooklyn Museum, Eastern Parkway—Brooklyn Society of Etchers, to Jan. 5.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway—Paintings by members during Dec.

City Club of N. Y., 55 W. 44 St.—Works by Wm. E. B. Starkweather, to Dec. 28.

Cosmopolitan Club, 133 E. 40 St.—Paintings by Rosina Emmet Sherwood, to Dec. 30.

Daniel Gallery, 2 W. 47 St.—Watercolors of naval activities, by Th. H. Benton, U. S. N., to Dec. 30.

Dudensing Galleries, 45 W. 44 St.—Watercolors and oils by American and foreign artists.

Ehrich Gallery, 707 Fifth Ave.—French XVIII century stipple and line engravings, during Dec.

Ferargil Gallery, 24 E. 49 St.—Small paintings, bronzes, and wrought iron, through Dec.

556 Fifth Ave.—Decorative paintings on silk by A. L. Locker, to Dec. 24. Under the direction of Mrs. Albert Sterner.

Flambeau Weavers, 7 E. 39 St.—The Bryant Fleming collection of Chinese carved panels, extended to Jan. 1.

Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth.

Grolier Club, 47 E. 60 St.—Books and engravings illustrative of the arts of the architect and interior decorator, principally of the XVIII century. To Dec. 31.

Kennedy Galleries, 613 Fifth Ave.—Old English prints and aquatints by William A. Sherwood, through Dec.

Kingore Galleries, 24 E. 46 St.—"War and Peace" in sculpture and painting, to Jan. 4.

Little Gallery, 4 E. 48 St.—Hand-loom work by the Tenafly Weavers, through the month.

Macbeth Galleries, 450 Fifth Ave.—Second annual display of "Intimate Paintings," through Dec. 31.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days.

Milch Galleries, 108 W. 57 St.—Holiday exhibition of works by contemporary artists, to Jan. 10.

Montross Gallery, 550 Fifth Ave.—Woodland pictures by Robert Henri, done on the coast of Maine last summer, to Dec. 28.

Mussmann Gallery, 144 W. 57 St.—Aquatints and etchings, through Dec.

National Academy of Design—Winter exhibition, to Jan. 12, 1919. Fine Arts Galleries, 215 W. 57 St.

National Arts Club, 119 E. 19 St.—Natl. Society of Craftsman, 13th annual exhibition of Arts and Crafts, including work bearing on reconstruction of the soldier and sailor, to Dec. 28.

New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.

Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley.

Pen and Brush Club, 134 E. 19 St.—First winter exhibition of work by club members, to Jan. 11.

Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

Touchstone House, 118 E. 30 St.—Xmas gifts from all over the world, through Dec.

Vernay Galleries, 12 E. 45 St.—Special Christmas collection of antiques, through Dec.

Whitney Studio, 8 W. 8 St.—Works by Allen Tucker, to Jan. 2.

Whitney Studio Club, 147 W. 4 St.—Exhibition and sale of paintings and sculpture, through Dec.

**ART AND BOOK SALES**

**HIGH ART PRICES IN PARIS**  
Results of First Degas and Currel Sales  
Paris, Dec. 5, 1918.

Priceless to students all these experiments on paper and cardboard, constituting, as it were, the wastepaper of a great man's studio, was the collection signed with the name of Degas, sold at Manzi's Gallery here Nov. 22. The same subject—not by any means one we would call pictorial—is here pursued through successive states, and worked on different methods, through which one perceives the master-mind directing the patient searching fingers which add or eliminate, strengthen or modify, lights, shadows and details, and proceed with unwavering aim along the path to perfection. Of the etchings, the exquisitely delicate work of Joseph Tourny's head fetched the highest price, \$1,000 (5,070 frs.). A monotype in color, "Laundresses Ironing," realized 8,000 frs, while a monotype touched in pastel, "La Fete de la Patronne" was bought for 7,000 frs. This Zola-like work, with its coarse, unlovely nudités gathered round the coarse, unlovely mistress of the establishment, is a tour de force of anatomy as of play of artificial light and shadow. This first section of the dead artist's work realized a total of 293,128 frs. The next sale, fixed for Dec. 9, will include paintings, pastels and drawings. On each the signature of the artist has been stamped, but all were photographed before the stamp was affixed. A facsimile of the signature is given in the catalog. Prints are stamped in black; other works in red.

**Vicomte de Currel Sale**

The other event of the week has been the sale of the Vicomte de Currel's beautiful collection at the Georges Petit Gallery. The private view was worthy of Paris in pre-war times and on the public view, all Paris streamed into the gallery, examining each work with intelligent and delighted attention. The 57 pictures offered were real, both classic and modern, and the proceeds far exceeded all estimates. To give only one or two examples: Chardin's "Schoolmistress" fell to Knoedler & Co. for 172,000 frs and M. Petit bought for a client Nattier's portrait of Lavoisier, considered to be this artist's greatest work, for 133,000 frs. A Boucher "Child Eating Its Supper," fetched 105,000 frs and two magnificent Gobelins tapestry hangings (Louis XIV) made 137,000 frs.

Among modern works, the honors fell to Corot's "Lac de Terni," which realized 239,000 frs or, with the 10% to be added, 262,000 frs. The bidding for all these works was very keen, Mr. Tripp carrying the prize from Knoedler & Co. M. Gerard purchased Th. Rousseau's great landscape "The Keeper's Cottage" for 135,000 frs. This canvas figured in the exhibition of a "Hundred Chefs d'Oeuvres," here in June, 1892. Another item that deserves mention is the "Skaters" of Jongkind, purchased by a clear-sighted amateur in 1889 for 4,000 frs, a figure Jongkind had never before reached. The work went at this sale for 83,000 frs to M. Allard, after eager competition.

A beautiful Drouais, not included in the de Currel collection, but put up for sale on this occasion, fetched 72,000 frs. It was the portrait of the Marquise de Gontaut-St. Blancard, beautiful in its delicate detail of lace and brocade and flowers but with a lamentable flaw on one side of the nose. Altogether a notable sale.

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**R. E. Moore Porcelain Sale**

The collection of antique Chinese porcelains, bronzes, enamels, pottery, jades, crystals and other art objects formed by the late Rufus E. Moore is to be sold at auction in the near future.

Mr. Moore leased the old Kunz gallery on East 23 St. in 1880 and with the late James F. Sutton organized a gallery for the sale of American art works, and in connection, a gallery for the exhibition of Oriental potteries and porcelains.

When the partnership was dissolved Mr. Moore opened a gallery on Union Square. The collection comprises nearly 1,500 objects, which will require seven afternoons to disperse.

**Ancient Chinese Painting Sale**

Kakemonos by early masters, collected in China by E. Josenhans, of Paris, France, were sold at the American Art Galleries, Mon. eve., for a total of \$2,063. The higher priced items sold were as follows:

No. 115—Kakimono, with painting, "The Four Seasons" by the Ching painter, Wan Ki. J. W. Welcomb, \$90.

No. 110—Kakemono, picture in six parts by an unknown Ching artist. J. W. Welcomb, \$80.

No. 17—Kakemono, "Lady with Her Servant," painted by Chen Chin Hue (Ching). W. H. Clarke, \$50.

No. 1—Kakemono, "Long Life and Good Luck" by Ting Loon (Ming). J. W. Welcomb, \$50.

**First Degas Sale**

The first of the second series of sales at auction of the art collections and personal work of the late Edgar Degas, held at the Hotel Drouot, Paris, Nov. 15 and 16 last, brought a total of 69,175 francs, or approximately, with the present depreciation of the franc, \$12,577. A number of the items sold were slight sketches and attributions. The



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highest prices obtained among works of the modern schools were 1,050 frs for a bust "Le Chasseur," "Young Women at Fountain," after Raphael, 2,100 frs, "Three Heads of a Man," 2,000 frs, "Bust of a Girl," 3,500 frs, "Study for a Woman's Portrait," 4,350 frs, "Bust of a Man," 4,700 frs, "Young Woman in Yellow Corsage," after Valesquez, 1,350 frs, and "Coast Guard's House," by Legros, 1,400 frs.

The highest prices among the designs, aquarelles and pastels were "Sepia Study of Painters' Studio," and "Landscape Study," by Delacroix, 500 frs each, a series of sketches by Delacroix, 1,205 frs, two aquarelles, also by Delacroix, 500 frs, a study of Italian costumes, also by Delacroix, 700 frs, another series of Delacroix sketches, 1,050 frs, still another of horses, 2,000 frs, sketches for the portrait of Comte Palatino in watercolor, 2,800 frs, "Rocky Coast," a sketch, 1,700 frs, two watercolors "Gray Weather at Etretat," 1,000 frs, two studies of Algerians, 2,300 frs, and studies of Moors, all by Delacroix, 500 frs.

The highest price for the many studies and sketches by Ingres was 1,000 frs, "The Vow of Louis XIV." There were numerous bargains in the sale, many studies and sketches selling as low as 20 frs. But on the whole the sale was a decided success.

#### Carey Etchings Sale

At the second and final session of the sale of modern etchings collected by Charles H. Carey, of Baltimore, with original drawings, engravings and prints from various consignors, at the Anderson Galleries, Dec. 12, \$6,322 was realized for the 216 items dispersed, making a grand total of \$7,376.

No. 350—"Rose Window, Notre Dame, Paris," etching by Hedley Fitton (scarce, printed to 250 copies, plate destroyed), was purchased by J. Hartog for \$425, the highest price of the sale.  
No. 303—"Henri de Beaumanoir" drawing, attributed to Daniel Dumonstier, from the Marquis de Vibraye collection. J. F. Drake, \$200.  
No. 301—"Henri III," drawing attributed to Jean de Court, from the Sir George Donaldson collection. C. A. Newman, \$190.  
No. 295—"Francoise de Breze," drawing, attributed to Francois Clouet, from the Dr. St. Germain collection. J. F. Drake, \$180.

No. 300—"Le Vidame de Chartres," drawing, attributed to Jean de Court, from Dr. St. Germain collection. R. Ederheimer, \$165.  
No. 357—"Interior of Chartres Cathedral," etching by Hedley Fitton (250 copies, plate destroyed). G. H. Smith, \$160.

#### Stone Library Sale

The library of the late Herbert Stuart Stone, a victim of the "Lusitania crime," son of Melville E. Stone, and editor of "The Chap Book," was sold at the Anderson Galleries this week.

The first session, Mon. aft., brought a total of \$1,640.90.

No. 146—Eugene Field's original MS. of his preface to Herbert S. Stone's "First Editions of American Authors," brought \$310 from Gabriel Wells.

No. 136—"A Little Book of Western Verse" by Eugene Field (New York, 1891), with author's A. L. S. T. F. Madigan, \$150.

No. 210—Richard Hovey's original MS. of his translation of Maeterlinck's Play, "The Blind." George D. Smith, \$100.

At the second and final session, Tue. eve., a total of \$1,236.05 was realized, making a grand total of \$2,876.95.

No. 394—"The Tudor Translation Series" (London, 1893-1905), 28 vols. was sold to George D. Smith for \$150.

#### Sterling Furnishings Sale

The first session of the sale of the contents of the residence of the late John W. Sterling, at the American Art Galleries, Mon. aft., brought \$6,087. The principal items sold follow:

No. 131—Twelve Minton's soup plates, 10 in. diam. O. Bernet, agt., \$250.

No. 135—Fifteen Minton's service plates, 10 in. diam. Jas. MacDonnell, \$200.

No. 128—Twelve Dresden porcelain service plates, 10 1/4 in. diam. Jas. MacDonnell, \$135.

The second session, Tue. aft., brought \$10,157.50. The highest price, \$3,200 was paid by W. W. Seaman, agt., for a rare rock-crystal ball from the Brayton Ives collection, 5 1/2 in. diam., supported by a bronze stand composed of 3 storks, their heads posed to form the rest for the crystal.

No. 279—A violin, claimed to have been made by Francesco Ruggeri in 1691, was purchased by Otto Bernet, agt., for \$920, the second highest price.

Other interesting items sold were:  
No. 262—Pair gold and enamel opera glasses. W. W. Seaman, agt., \$510.

No. 409—Bronze bust of Washington; a reproduction by Wilson MacDonald of the life-cast by Jean Antoine Houdon. Otto Bernet, agt., \$155.

No. 435—Pair Louis XVI gilt-bronze fire dogs. B. Vose, \$135.

At the third and concluding session, Wed. aft., a total of \$12,989.50 was realized, making a grand total of \$29,234.

The leading price of the session, \$1,075, was obtained from F. James for No. 522, a Colonial mahogany clock, 8 ft. high, with music box attachment.

Other items were:  
No. 455—Louis XIV tapestry panel, 8 ft. x 8 ft. Otto Bernet, agt., \$800.

No. 520—Louis XV carved and gilded wood reception room suite. F. Baumeister, \$775.

No. 453—Flemish XVII century tapestry panel, 8 ft. x 4 ft. 10 in. J. E. Dietz, \$600.

No. 556—Louis XV style, Steinway parlor grand piano. O. Bernet, agt., \$480.

#### Old English Silver Sale

At the Anderson Galleries, Dec. 14 last, a sale of a collection of old English silver, mostly Georgian, with some examples of earlier periods and some pieces of Sheffield plate, brought a total of \$7,582.50.

No. 110—Early Georgian silver coffee urn, 143 oz., made in London in 1775 by John Parker and Edward Wakelin. H. Counihan, agt., \$510.

No. 120—Silver centerpiece, 113 oz., made in London in 1798 by Wm. Eley and Wm. Fearn. G. Orman, \$275.

No. 102—Silver gilt cup on silver gilt plinth, 24 in. high, 18 1/2 oz., London, 1860 by John S. Hunt, inscribed. J. Hartog, \$265.

No. 140—Pair silver covered vegetable dishes, 100 oz., Sheffield 1844 by Henry Wilkinson & Co. M. Carter, \$190.

No. 29—Pair Georgian silver round candlesticks, 11 in. high, Birmingham, 1798 by Matthew Boulton. H. Counihan, agt., \$127.50.

#### Autographs and MSS. Sale

Autographs and MSS. from the files of the "Wide-Awake Magazine," with additions from various consignors, sold at the Anderson Galleries on Dec. 12, brought a total of \$2,752.45.

No. 234—A letter from Thackeray, inviting his correspondent to come to a dinner to celebrate the completion of "Vanity Fair," went to Chas. Scribner's Sons for \$216.

No. 101—"The Quest of Merlin; a Prelude," the original MS. of the poem by Richard Hovey (1890). A. S. Livingston, \$185.

No. 118—An undated and unidentified account of Major John Andre's execution. George D. Smith, \$150.

No. 189—Autograph MS. signed, of "The Three Fishers" by Charles Kingsley. W. M. Hill, \$127.50.

#### Cheverell Manor Sale

The sale of the contents of the old Cheverell Manor-house, Hertfordshire, England, was continued at Clarke's auction rooms, on the afts. of Dec. 12-14 inclusive. A grand total of \$79,000 was realized.

The highest price, \$2,000, was paid by Cunningham, agt., for the Cheverell's Bed, by Thomas Chippendale, a mahogany four-post bedstead, 8 ft. 5 in. high, 6 ft. wide. The second highest price, \$1,400 was obtained from Mrs. Dwight for an early XVIII century needlework chair, 3 ft. 10 in. high, 2 ft. wide and 2 ft. deep.

Other items sold were as follows:

No. 567—Kirman rug, 12 ft. 9 in. x 9 ft. Mrs. Kervent, \$850.

No. 549—Pair XVIII century Waterford glass appliques, 23 in. high. Mrs. Farquar, \$840.

No. 512—English, Adam sideboard, 38 in. high, 6 ft. wide and 25 1/2 in. deep. Dr. Duffie, \$825.

No. 565—Old Kirman carpet, 13 ft. 6 in. x 10 ft. Mrs. Curtis James, \$825.

No. 537—XVI century, English, Elizabethan, oak withdrawing table, 32 in. high, 4 ft. 5 1/2 in. long, 29 in. wide. Mrs. DeWitt, \$775.

No. 542—XVI century, Florentine drawnwork coverings. Mrs. McPherson, \$720.

No. 509—Early XIX century mahogany and satinwood sofa table. Mrs. H. O. Havemeyer, \$600.

No. 518—XVIII century Dutch mahogany linen cupboard. Mrs. Kellogg, \$600.

#### Bandelier Library Sale

Books and pamphlets from the library of the late A. F. Bandelier, archaeologist and explorer, with additions from other sources, on voyages, travels, research and history, sold at the Walpole Galleries, Wed. morn. and aft. yielded a total of \$2,200.

No. 475—Ramusio's "Voyages" (Venice, 1563-5), 3 vols., was purchased by Dr. Martini for \$100.

No. 23—"Ancient Peruvian Art" by A. Baessler, 4 vols., went to an unannounced buyer for \$75.

#### Postage Stamp Sale

United States postal issues, rare blocks and foreign postage stamps, owned by George F. Hammond of Cleveland, O., sold at the American Art Galleries, Wed. aft. and eve., brought a total of \$7,781.40.

No. 949—New Brunswick issues of 1860-61 sold to Floyd Webb for \$57.50.

#### Japanese Print Sale

Japanese color prints, containing examples in early and brilliant printing of many masters of the art, sold at the Walpole Galleries, Mon. eve., yielded a total of \$1,200.

"Red Fuji" by Hokusai, brought \$155; "Waterfall at Dogashima" by Hiroshige, \$67.50, and "Pontoon Bridge at Sano" by Hokusai, \$70.

#### Whitney Club Exhibition

There are others than socialist artists represented in the present exhibition by members at the Whitney Studio Club, 147 W. 4 St., through Dec. W. J. Glackens, for instance, is no Bolshevik, for hasn't he proven for long an ardent and clever follower of that distinguished aristocrat, M. Renoir? The Glackens' "Sketch," a full-length girl in white shoe tops, is true to form and custom.

By less well known painters there are some nice things—Marion Markham's portrait of a little girl in plaid frock is a conscientious unaffected performance, and Thomas Slidell's "Girl's Head" has an unusual character of fineness, deriving slightly, possibly, from Holbein. Stuart Davis's picture "Babette," a theatre figure occupying the spotlight in the center of a darkened stage, is an interesting black picture. Another black picture is by Mrs. Mabel Higgins, called a "Nocturne," and has a nude female figure of uncommon line and tone. Guy Du Bois contributes his clever satire, "The Doll and the Monster," which holds

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up two types of modern creatures in no very charitable light. Paul Dougherty's "Low Tide Rocks" is better art than Jo Davidson's bust of Dougherty. "The Window" by Samuel Halpert is simple, honest, good work. Randall Davey's "La Mulata" is direct, serious painting and Max Kuehne's Gloucester views are pleasant versions of sunlight on harbor and town.

John Sloan's "Efzeuka, the Czech" has some good sound work in it and the "Greenwich Village Street" by Eugene Higgins is a characteristically fine example of this painter's compelling art. Glen Coleman's "Tower" has beautiful color in a nocturnal scheme of effective pattern. "Dujam Pénic's" head of a man is sculpture rather in the Roman manner, a relief after much sculpture in the Assyrian, Greek and Chinese manners. And O'Connor's "Exile," a female head cut in attractive grey stone, has a pathos somewhat overspun. Manish's "Plight of Night," John Gregory's "Frog Girl," a head by V. Salvatore, and Mrs. Whitney's head study, are capably made. Duncan Smith's "Washington Square" has a novel color tone and a personal technique, and the work by Burke Kadish in a decorative manner recalling Chavannes, has much delicacy and charm. Others showing are E. Howarth, E. Thompson, Aileen Dresser, W. G. Watt, R. Chanler, W. Bernhard, C. C. Thompson, Sara Lawson, Ethel and Jerome Meyers, René Prahar, H. Newman, A. Lorenzati, E. McCartain, H. Sterner and Nan Watson.

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